ブレードランナー

HARRISON FORD IS

BLADE RUNNER™

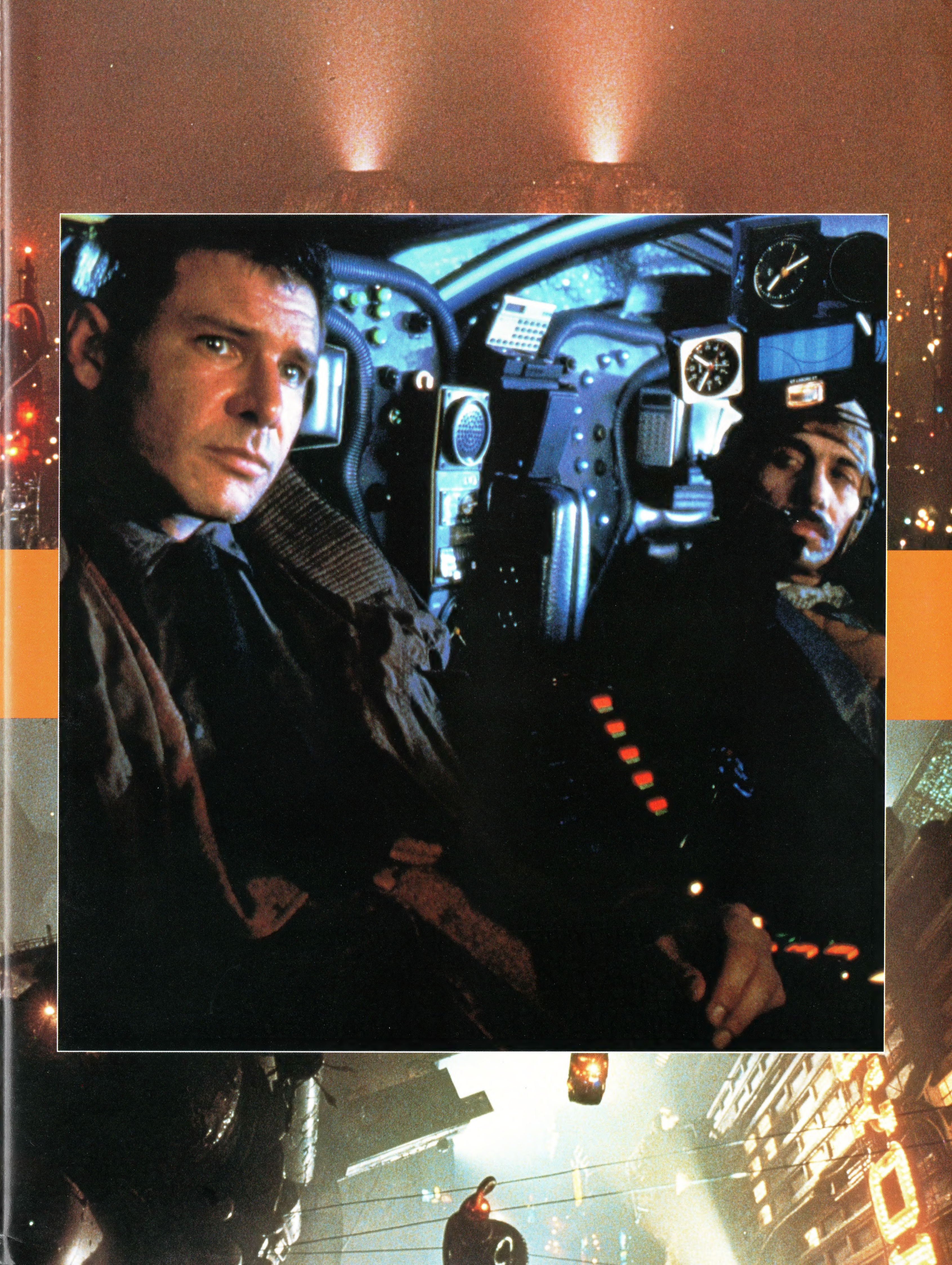
ザ・キャスト

デッカード	ハリソン・フォード
バッティ	ルトガー・ハウアー
レーチェル	ショーン・ヤング
ガフ	エドワード・ジェームス・オルモス
ブライアント	M・エメット・ウォルシュ
プリス	ダリル・ハンナ
セバスチャン	ウィリアム・サンダーソン
レオン	ブライオン・ジェームス
タイレル	ジョー・ターケル
ゾラ	ジョアンナ・キャシディ
チョウ	ジェームス・ホン
ホールデン	モーガン・ポール
ベア	ケビン・トンプソン
カイザー	ジョン・エドワード・アレン
タフェイ・ルイス	ハイ・パイク
カンボジア女性	キミロ・ヒロシゲ
スシ店主	ロバート・オカザキ
セールス・レディ	キャロリン・デマージャン
バーテンダー1	チャールス・ナップ
バーテンダー2	レオ・ゴーシイ JR.
バーテンダー3	トーマス・ハッチンソン
ショー・ガール	ケリー・ハイン
バーの客1	シャロン・ヘスカイ
バーの客2	ローズ・マスカリ

ザ・スタッフ

監督	リドリー・スコット
製作	マイケル・ディーリー
脚本	ハンプトン・ファンチャー デビッド・ピープルス
撮影監督	ジョーダン・クロネンウェス
製作デザイン	ローレンス・G・ポール
共同製作	アイボー・パウエル
音楽作曲、編曲、演奏＆製作	バンゲリス
編集監修	テリー・ローリングス
製作総指揮	ブライアン・ケリー パンプトン・ファンチャー
特殊撮影効果監修	ダグラス・トランブル リチャード・ユーリチッチ デビッド・ドライヤー
原作小説「アンドロイドは電気羊の夢を見るか？」	フィリップ・K・ディック
製作担当顧問	C・O・エリックソン
製作主任	キャサリーン・ハーバー
製作班主任	ジョン・W・ロジャース
第一班助監督	ニュートン・アーノルド ピーター・コーンバーグ
第2班助監督	ドン・ハウアー モリス・チャプニック リチャード・シュロアー
衣装	チャールス・ノード マイケル・カプラン
美術監督	デビッド・スナイダー
未来美術デザイン	シド・ミード
撮影補佐	スチーブン・ポスター ブライアン・タファーノB.S.C.

©THE BLADE RUNNER PARTNERSHIP 1982
ALL RIGHTS RESERVED
JAPANESE RIGHT HANDLED BY
STIK INTERNATIONAL INC. TOKYO

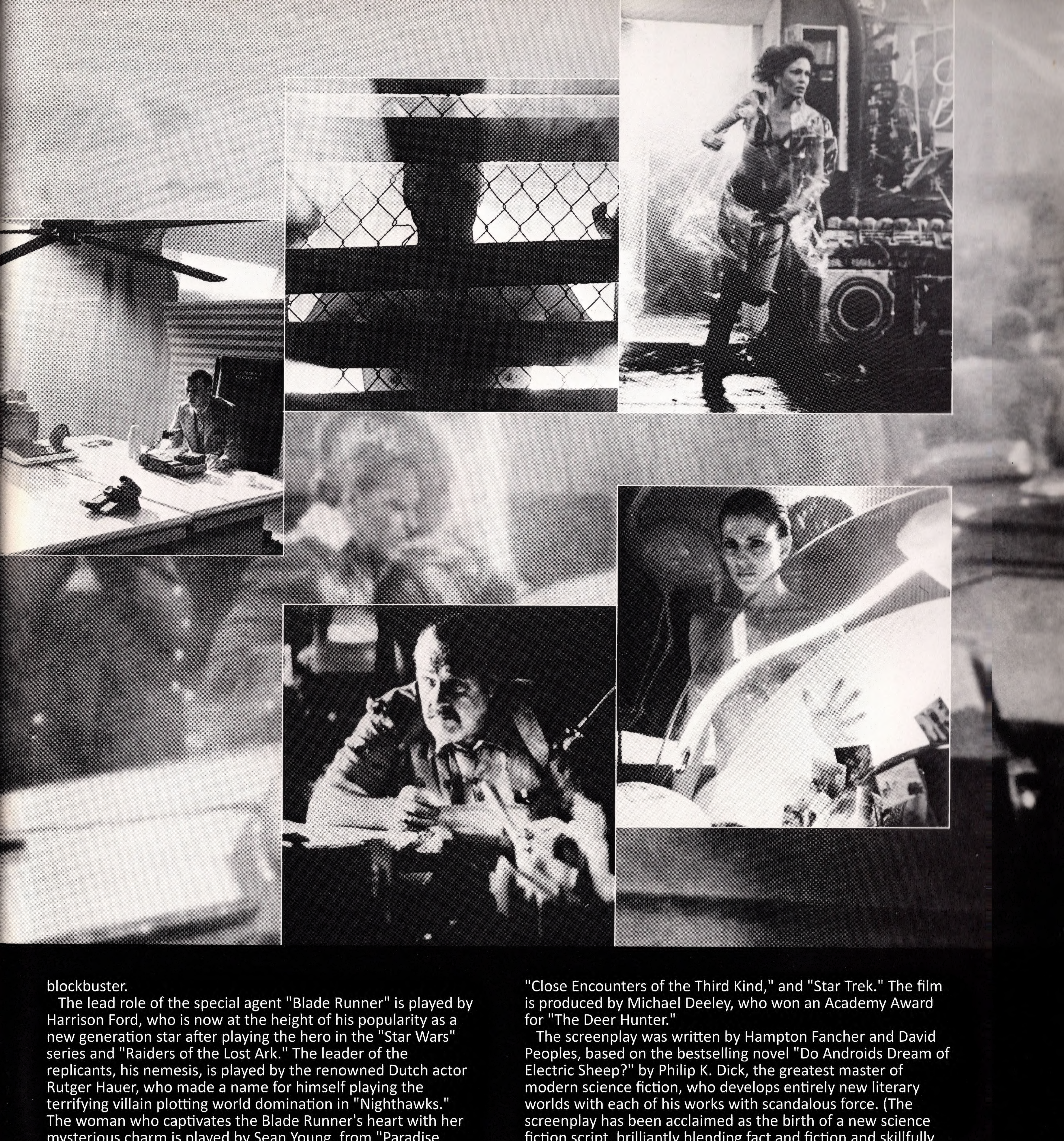


This is the Culmination of the Best 80s Sci-fi Action Entertainment, Bringing Together the Greatness From "2001: A Space Odyssey," "Close Encounters of the Third Kind," "Star Wars," and "Alien"!

What will the Earth be like in 40 years?

The year is 2020, and 400-story skyscrapers tower over America's megacities. To escape overpopulation and environmental pollution, millions of people have emigrated to other planets. In preparation for star wars (planetary wars), humans have been creating highly advanced androids called "replicants." Replicants are also slaves in space colonies.

This film revolves around an unimaginable, heroic battle between a powerful army of replicants who escape from a space colony, infiltrate Earth, disguise themselves as humans, and seek revenge, aiming to conquer the cosmos, and a ruthless special agent who boldly takes the place of the powerless police and fights them alone. With a production budget of 5.2 billion yen, this science entertainment blockbuster depicts a tomorrow's world that has become a nightmare, with realistic and powerful images and thorough hard-boiled action from start to finish, making it the century's greatest science entertainment



blockbuster.

The lead role of the special agent "Blade Runner" is played by Harrison Ford, who is now at the height of his popularity as a new generation star after playing the hero in the "Star Wars" series and "Raiders of the Lost Ark." The leader of the replicants, his nemesis, is played by the renowned Dutch actor Rutger Hauer, who made a name for himself playing the terrifying villain plotting world domination in "Nighthawks." The woman who captivates the Blade Runner's heart with her mysterious charm is played by Sean Young, from "Paradise Army." The film also features a diverse supporting cast, including Edward Olmos, M. Emmett Walsh, Joe Turkel, Brion James, and Joanna Cassidy.

The film is directed by Ridley Scott, the extraordinary visual artist who first garnered attention with the global hit of the groundbreaking sci-fi blockbuster "Alien." At the request of Alan Ladd Jr., president of Ladd Company, with whom he teamed up on "Alien," Scott once again took on the role of director. Ladd Entertainment Effects Group, led by Douglas Trumbull, is responsible for the lavish use of large-scale special effects, utilizing the latest space technology. Trumbull is a leading expert in special effects, having been nominated for Academy Awards for his work on "2001: A Space Odyssey," "Close Encounters of the Third Kind," and "Star Trek." The film is produced by Michael Deeley, who won an Academy Award for "The Deer Hunter."

The screenplay was written by Hampton Fancher and David Peoples, based on the bestselling novel "Do Androids Dream of Electric Sheep?" by Philip K. Dick, the greatest master of modern science fiction, who develops entirely new literary worlds with each of his works with scandalous force. (The screenplay has been acclaimed as the birth of a new science fiction script, brilliantly blending fact and fiction and skillfully utilizing familiar science fiction settings such as World War III, planetary colonization, androids, and robot animals to create a realistic world set in the not-too-distant future.)

He received full cooperation from Syd Mead, a renowned futurist designer, for the art, and advice from Jean Giraud, a French comic artist known as Moebius, for the fashion.

Bringing together the greatness of "2001: A Space Odyssey," "Close Encounters of the Third Kind," "Star Wars," and "Alien," this film is a spectacular culmination of the best entertaining sci-fi action of the 1980s, packed with thrilling horror, suspenseful realism, and powerful shocks.

SYNOPSIS

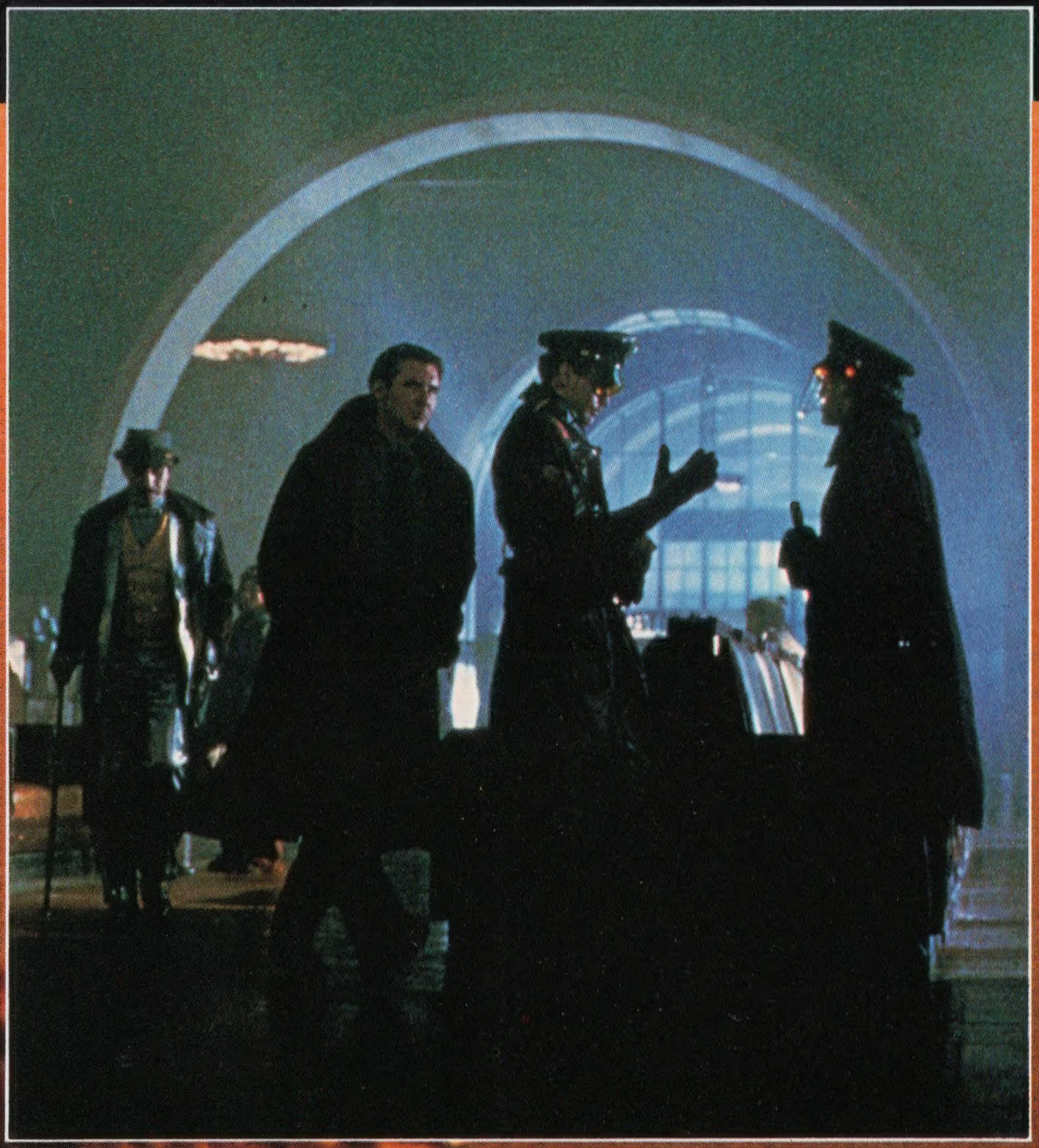
The year is 2020. Due to overpopulation and global pollution, hundreds of people in the United States emigrate to other planets, leaving their minds intact. Those who remain live in megacities with skyscrapers hundreds of stories above ground. The city has become a melting pot of insane people. Neon lights flash constantly in garish colors, traffic is horribly congested, and acid rain pours from the sky, soaking the paralyzed city. Police, using sophisticated equipment like Spinners and Espers, barely manage to maintain control.

Genetic engineering is now Earth's star industry. When most of the world's animal populations became extinct, the field boomed by creating artificial animals for pets. The industry soon began producing humans as well: artificial humans called replicants, supplied for slave labor on colony planets and military roles in outer space.

Tyrell Corporation, the largest manufacturer of replicants, had recently released Nexus Six, a class of ultra-high-end replicants with remarkable strength and intelligence. However, these replicants were all too close to human. And then, finally, the incident occurred. According to emergency information received by the police, four Nexus Six replicants had killed the crew of a space shuttle, taken control of it, and landed near a city under their jurisdiction.

A certain man immediately came to Captain Bryant's mind. When it came to his ability to identify non-human killers, no one could match him. That man's name was Rick Deckard (Harrison Ford), a former police officer and skilled Blade Runner. While Deckard was eating noodles downtown, he was forcibly put into a Spinner and taken to the main station.

Again, Deckard was forced to take on this case



and immediately travels to the manufacturer, Tyrell Corporation, to obtain information about the Nexus Six replicants from Tyrell himself.

He arrives at the 700-story pyramid-shaped Tyrell Building by Spinner and visits from the rooftop. In Tyrell's office, there is a mysterious beautiful woman named Rachael (Sean Young) who seduces Deckard.

Tyrell challenges Deckard to test Rachael before assisting him in his investigation. Deckard is skeptical, but after asking over a hundred questions, he is finally convinced: Tyrell's adorable secretary is not human.

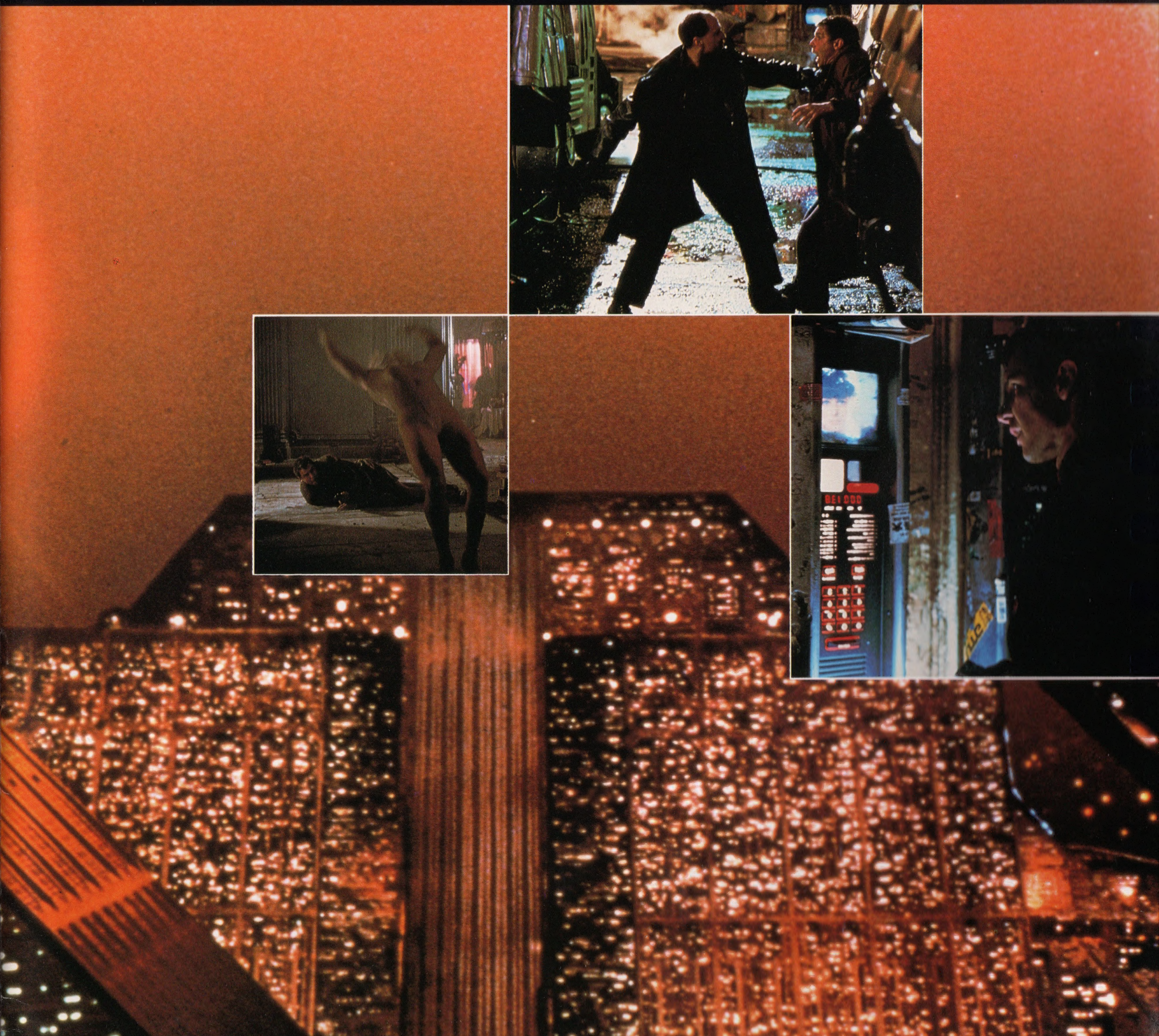
Meanwhile, two male and two female replicants have disappeared into the crowds of the city. The leader, Roy Batty (Rutger Hauer), has a plan.

Following the initial clue, Deckard ends up at a strange nightclub, where he discovers that a woman performing an exotic snake dance is one of the gang members. Deckard corners the woman as she flees, and finally finishes her off with his special blaster pistol.

A second replicant witnessed the death of his comrade. After a fierce struggle with the man who had been biting him, Deckard was nearly killed. Then, a gunshot rang out! The man collapsed. When he looked up, Rachael was standing there.

After being rescued by Rachael and returning to his apartment, Deckard realizes that he has fallen in love with this exceptionally beautiful, but unfortunately not human, woman, beyond all bounds of law and common sense. The next morning, the two embrace for the first time.

Why did the four fugitive replicants return to Earth? The answer becomes clear only when their leader, Batty, infiltrates the Pyramid Building to confront their creator, President Tyrell. When Tyrell refuses his demands, the replicant crushes the head of his "creator" with his bare hands and sets out to avenge the death of his friend...



The codename "Blade Runner" for hunters with special abilities———

The codename for exterminators who eliminate replicant criminals who have illegally infiltrated Earth. These are specially trained detectives who pursue and capture crimes and rebellions committed by ultra-high-grade replicants that are indistinguishable from humans, using spinners to fly through the air and sprint across the ground, identifying them with Voight-Kampff detectors, and eliminating them with blasters.

The hero of this film, Rick Deckard, is a former police officer, but he is also a top-class bounty hunter, unmatched even among the Blade Runners.

The Blade Runner's only ally, the mysterious beauty Rachel, is a replicant.

She is the secretary to the president of Tyrell Corporation, a replicant manufacturing company located in a magnificent 700-story pyramid building, and is a truly mysterious beauty. Blade Runner Deckard's investigation reveals that she is the latest Nexus-Six, a sophisticated replicant representing the pinnacle of new technology, but strangely, she saves Deckard from danger at the last moment, and he falls in love with her. She is a very attractive sexoid replicant.

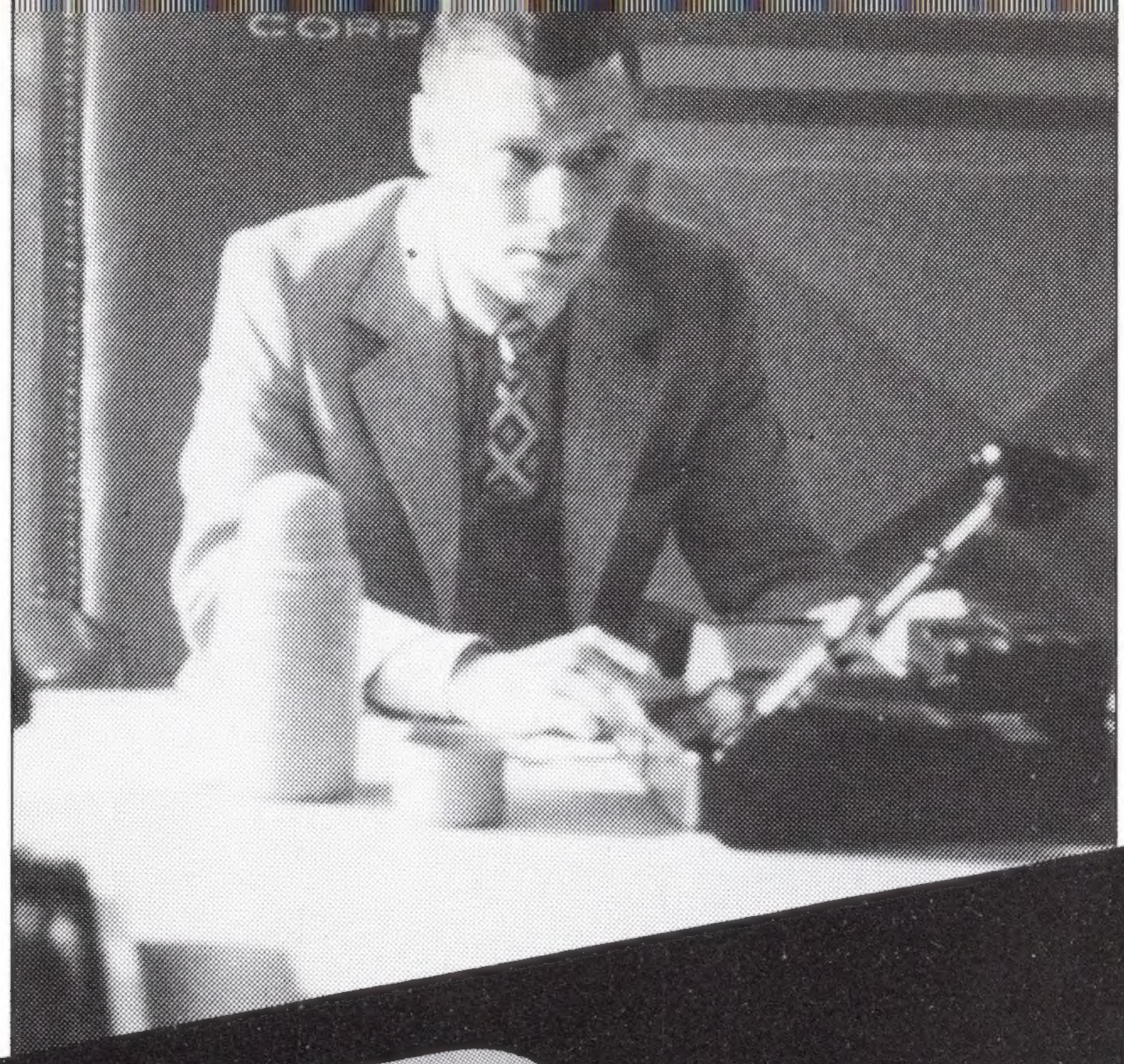
BLADE

ブレードランナー

RE

The Blade Runner's only powerful weapon—the blaster

Blasters (futuristic firearms) come in many varieties, including ray guns, neutron guns, and sonic blasters, but the only gun that can effectively combat replicants and is favored by Blade Runners is the latest model laser gun from the super-technology era.



How to distinguish a replicant from a real person: The Voight-Kampff test.

It is one of the few ways to distinguish between replicants and humans, and it is a type of lie detector, but measuring the subtle temporal differences in the other person's mental responses requires considerable skill, and it has not been confirmed whether it is an effective method for the latest Nexus-Six model. It is a representative polygraph of the future that measures the degree of empathy to uncover the true identity of a replicant.

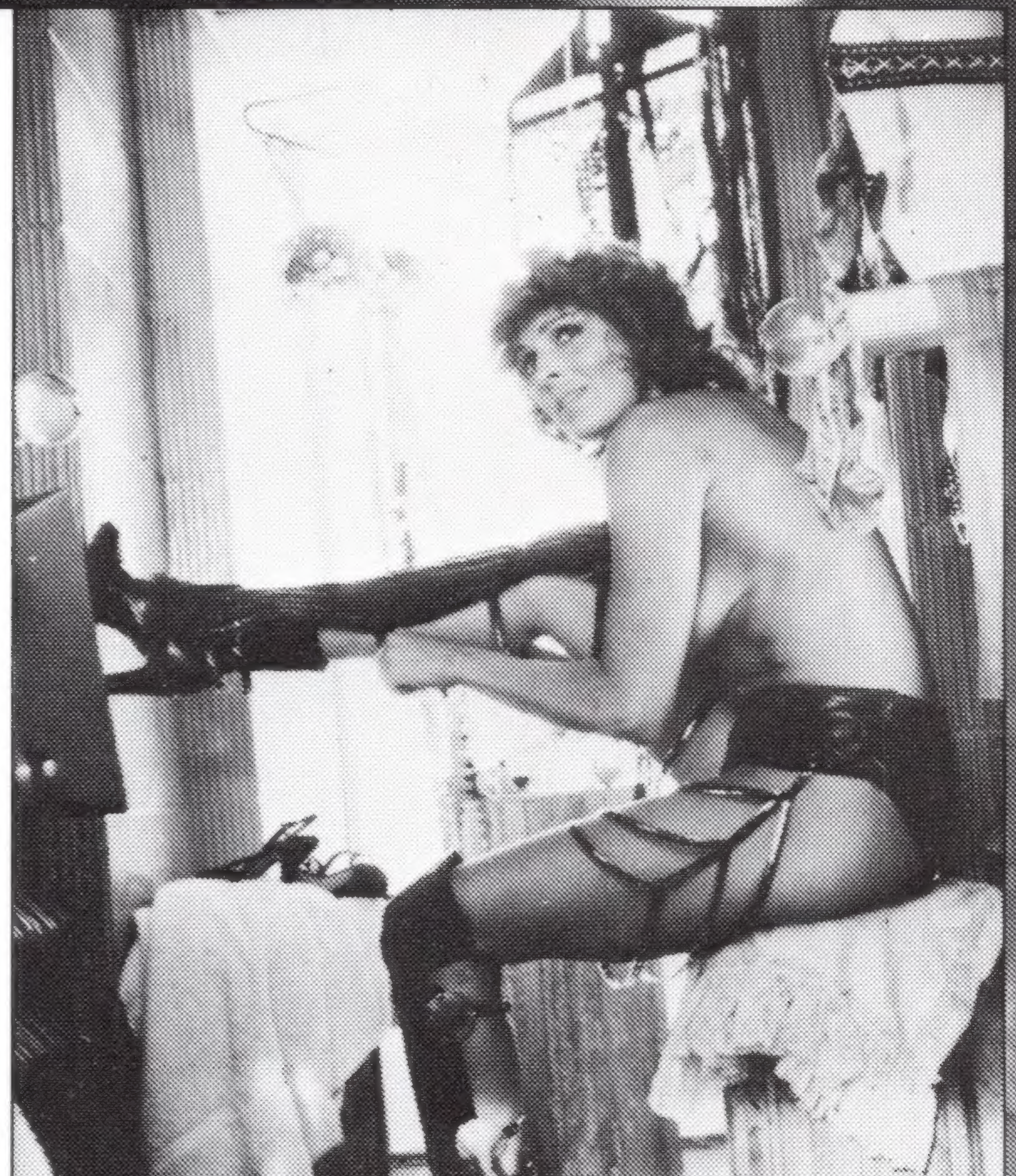
RUNNER
対 VS. レプリカント
PLICANT

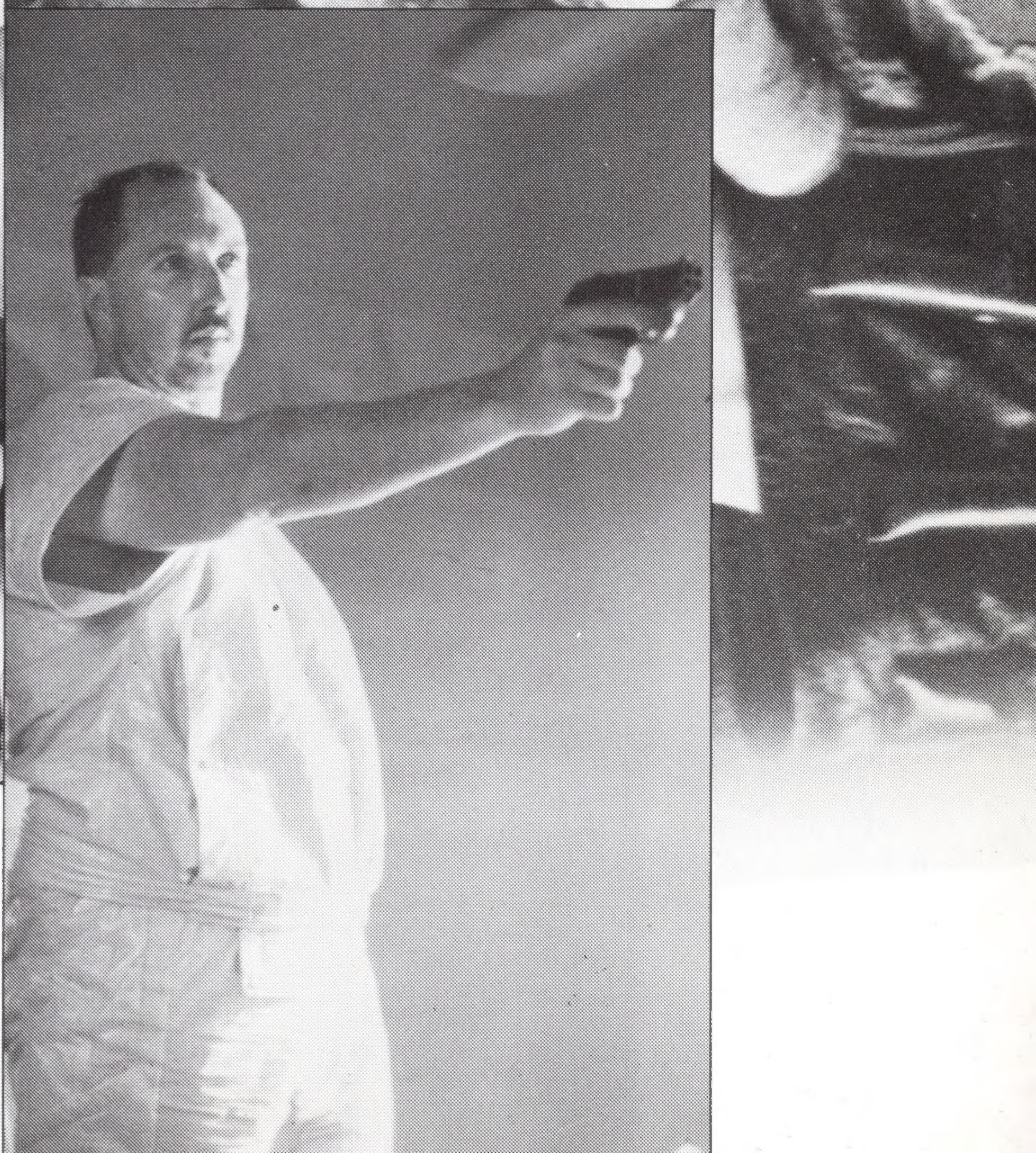
Replicants are the latest humans, even more advanced than androids.

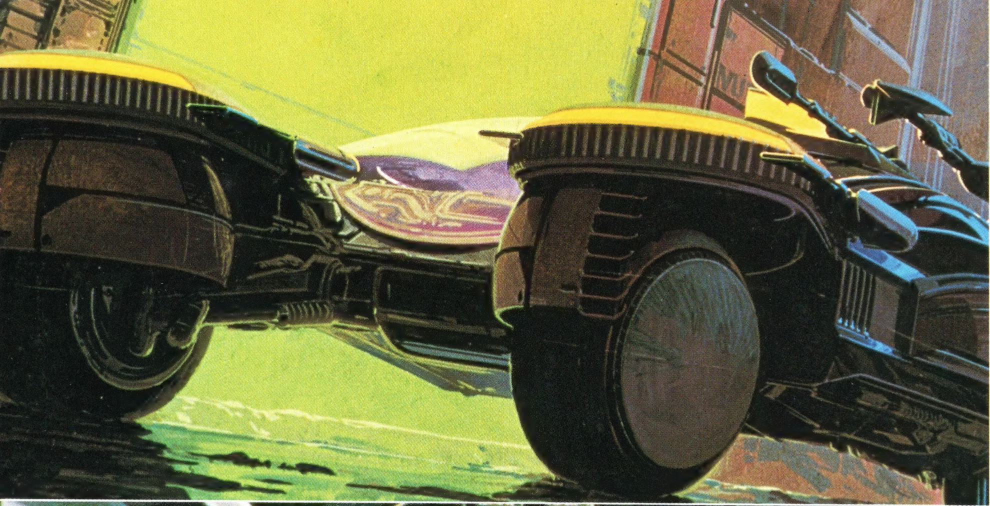
Replicants are the most advanced artificial humans produced using new genetic engineering techniques. They are made from organic matter. Replicants are special humans created as slaves to humans for military purposes such as space exploration, planetary colonization, and space defense, and their death dates are predetermined. However, because replicants are indistinguishable from humans and are extremely emotionally unstable, Earth's laws prohibit their use except in large-scale replicant production plants, and they are not even allowed to approach Earth.

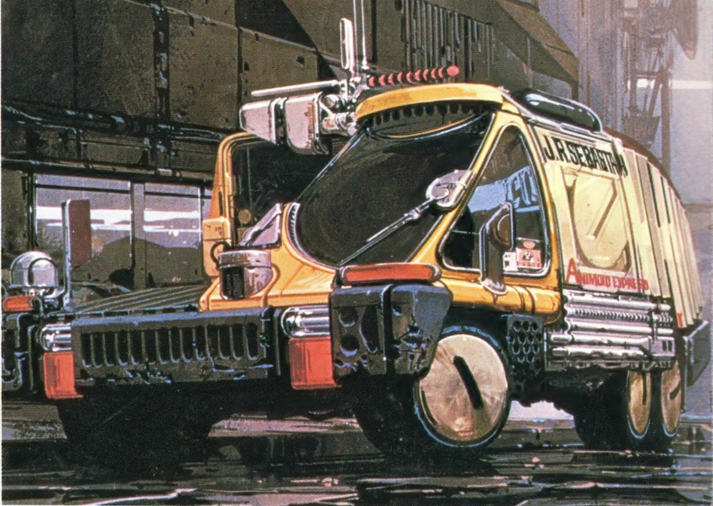
Replicants are different from robots, androids, and humanoids; they are fully human with understanding, judgment, thinking, and the ability to act. However, they are not recognized as humans by law, and therefore are not granted any rights or protections.

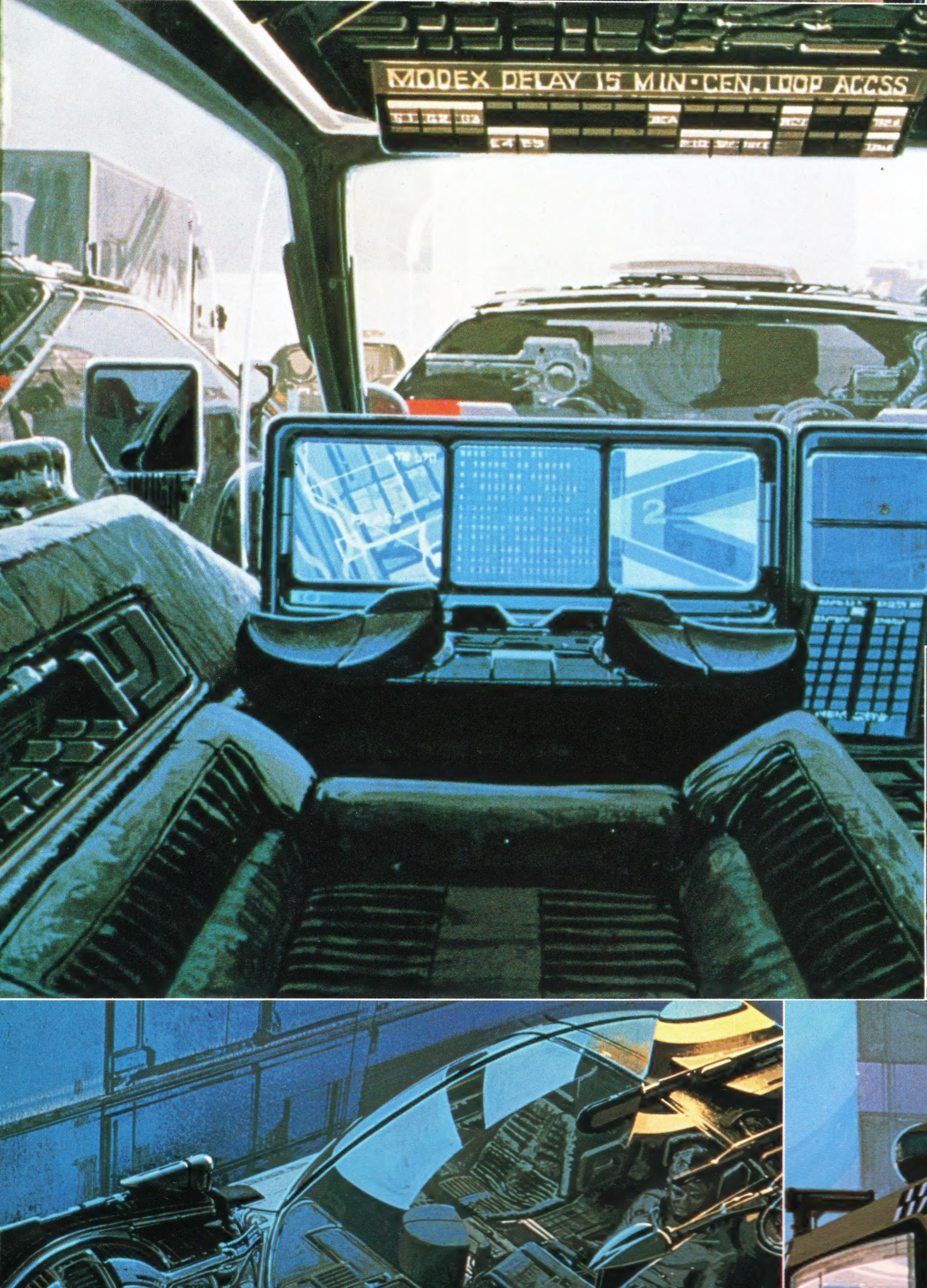
The latest Nexus-Six replicants boast a selection range of up to 10 million different brain activity patterns, are not only indistinguishable from humans in appearance, but also possess superpowers on par with Superman. Combat replicants, in particular, are exceptionally fast and powerful, far superior to Olympic athletes, and are formidable opponents that no human can stand against.

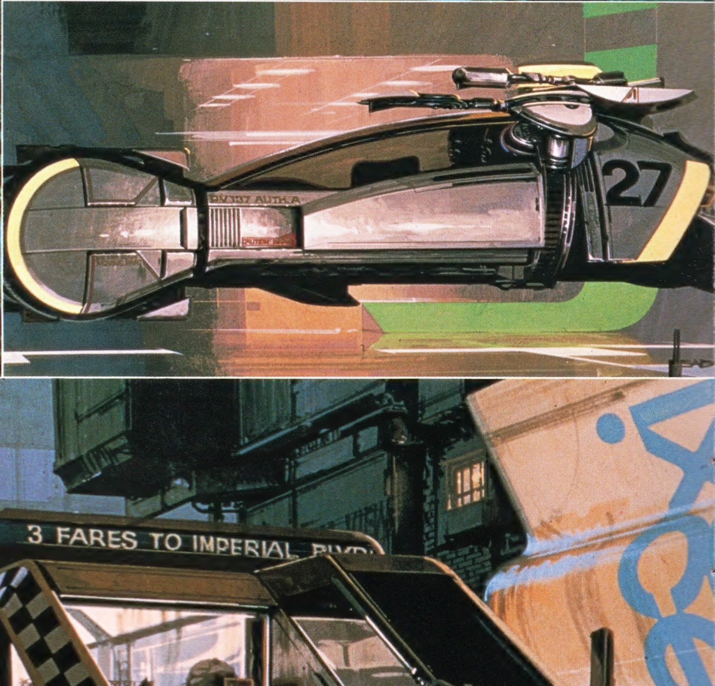


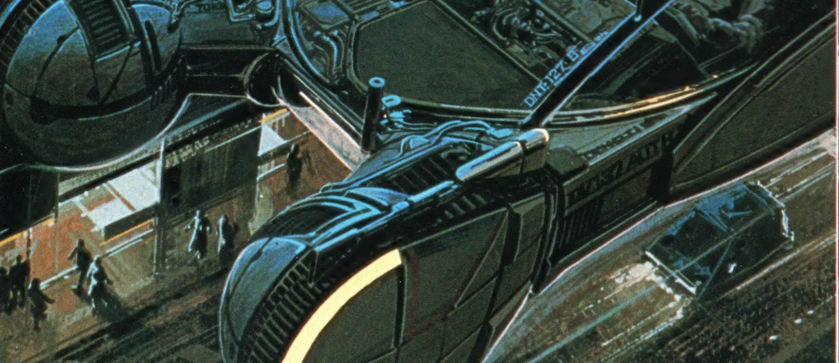




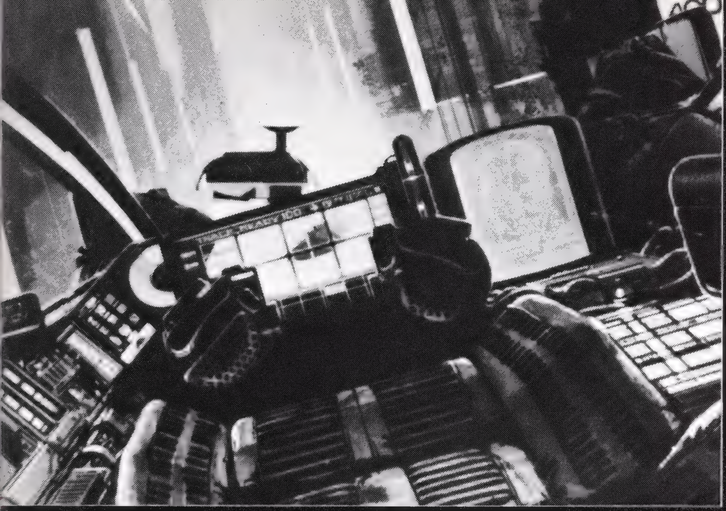

J.R.SEBASTIAN


MODEX DELAY 15 MIN·CEN. LOOP ACCSS
437.2 ENT


27



3 FARES TO IMPERIAL



Unique Art — The Futuristic Vision of Industrial Design Genius Syd Mead

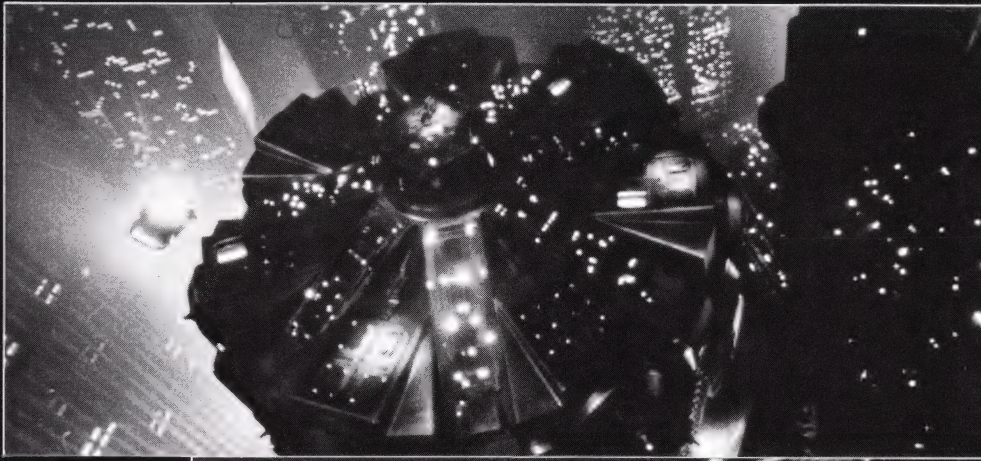
From weapons and other props to large-scale structures and even cars and costumes, the unique atmosphere created is the work of Syd Mead, a leading American futuristic industrial designer. From the rough sketch stage, the mechs that Syd Mead draws are designed with perfect functionality and form, and nothing is impossible to realize. The future images he designs are the epitome of reality.

While many recent science fiction and science fantasy films merely "plagiarize" Syd Mead's distinctive designs, "Blade Runner" was the first film to truly utilize the full extent of his exceptional talent.

Those who have seen Syd Mead's striking vision of the world of tomorrow at industrial design exhibitions or in his book "Sentinel" will discover that his unique two-dimensional vision is reproduced very effectively in this film. Vehicle design, in particular, is Mead's specialty, and the film features an abundance of ultra-modern transportation networks that will captivate viewers.

Spectacular Special Effects

"Blade Runner" is based on Philip K. Dick's bestselling novel "Do Androids Dream of Electric Sheep?” Based on this, Brian Kelly and Hampton Fancher co-wrote the screenplay, but for the film adaptation, particular emphasis was placed on the visual aspects of future technology. Therefore, the special effects—including 50 matte paintings, video computers, miniatures, and visual effects—were required to be extraordinarily large in every respect. Douglas Trumbull, nominated for an Academy Award for "Close Encounters of the Third Kind" and "Star Trek," stated the following regarding his work on "Blade Runner": "Special effects have finally reached adulthood. The era of special effects occupying the central stage is over; instead, they will be used to support the drama of the film."



BLADE RUNNER

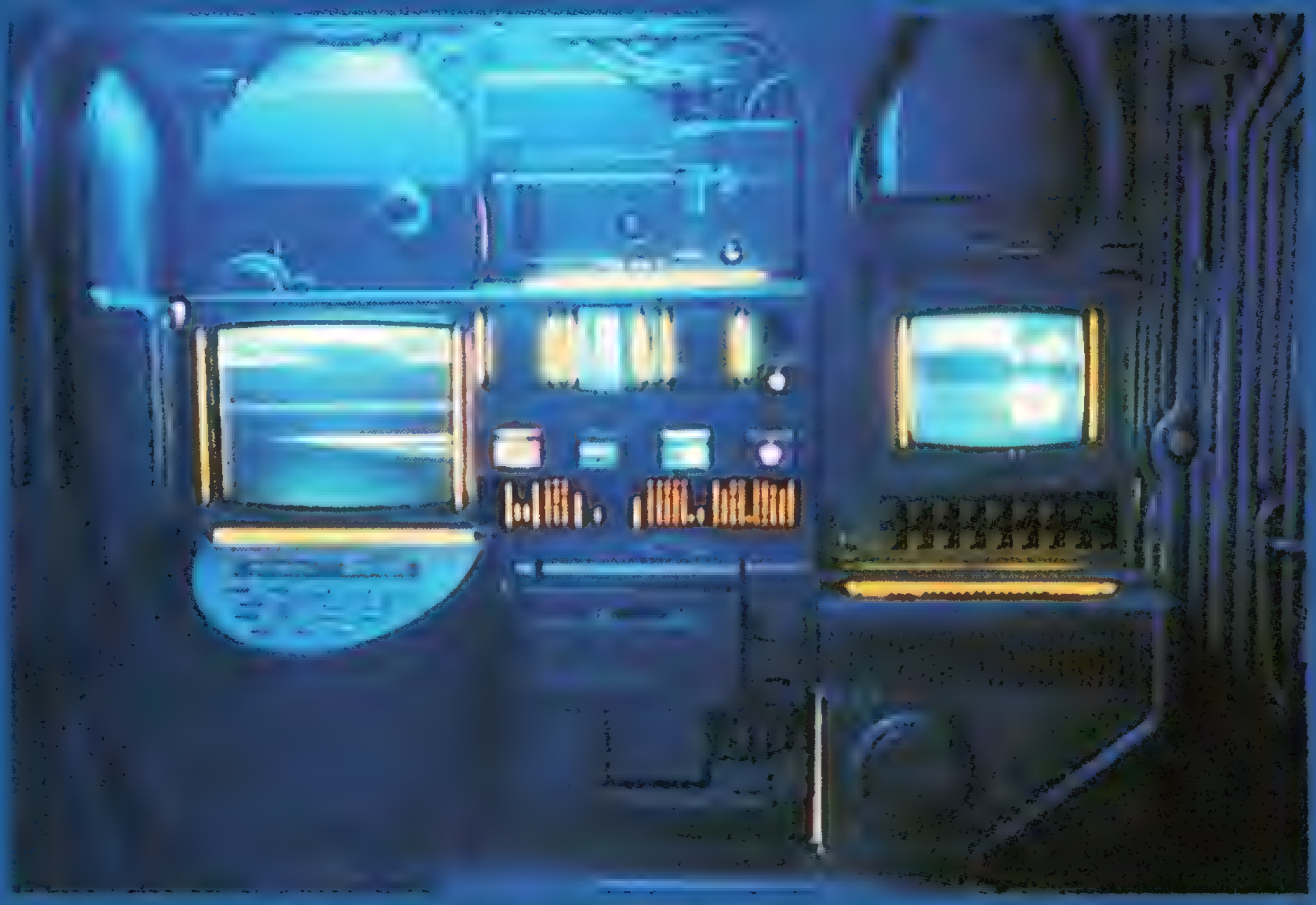
SPINNER

The Spinner, a 21st-century futuristic car capable of both air and land travel, freely soars through the skies above a dilapidated city.

The Spinner is the flying police car of the 2020s. Of course, it's amphibious, speeding along the ground at super-high speeds, and if it hits a traffic jam, it immediately takes to the air vertically, soaring through the canyons of skyscrapers. A special license is required to pilot the Spinner, and only members of the WPO (World Police Organization) are allowed to ride in it.

The Spinner is a versatile patrol car equipped with three types of engines: combustion, jet, and anti-gravity, allowing it to conduct investigations with ease. Police Spinners feature vertically opening gull-wing doors that are hydraulically operated. The interior is fitted with seven screens, a small Esper, and modern flashing sensor equipment. In Blade Runner, Deckard's Spinner is a steam-powered sedan with a solar-powered converter located on the lower right of the windshield.

This movie is full of futuristic dream cars, including a hovercar, that will bring tears of joy to car enthusiasts, and the scenes of them speeding around are truly breathtaking.



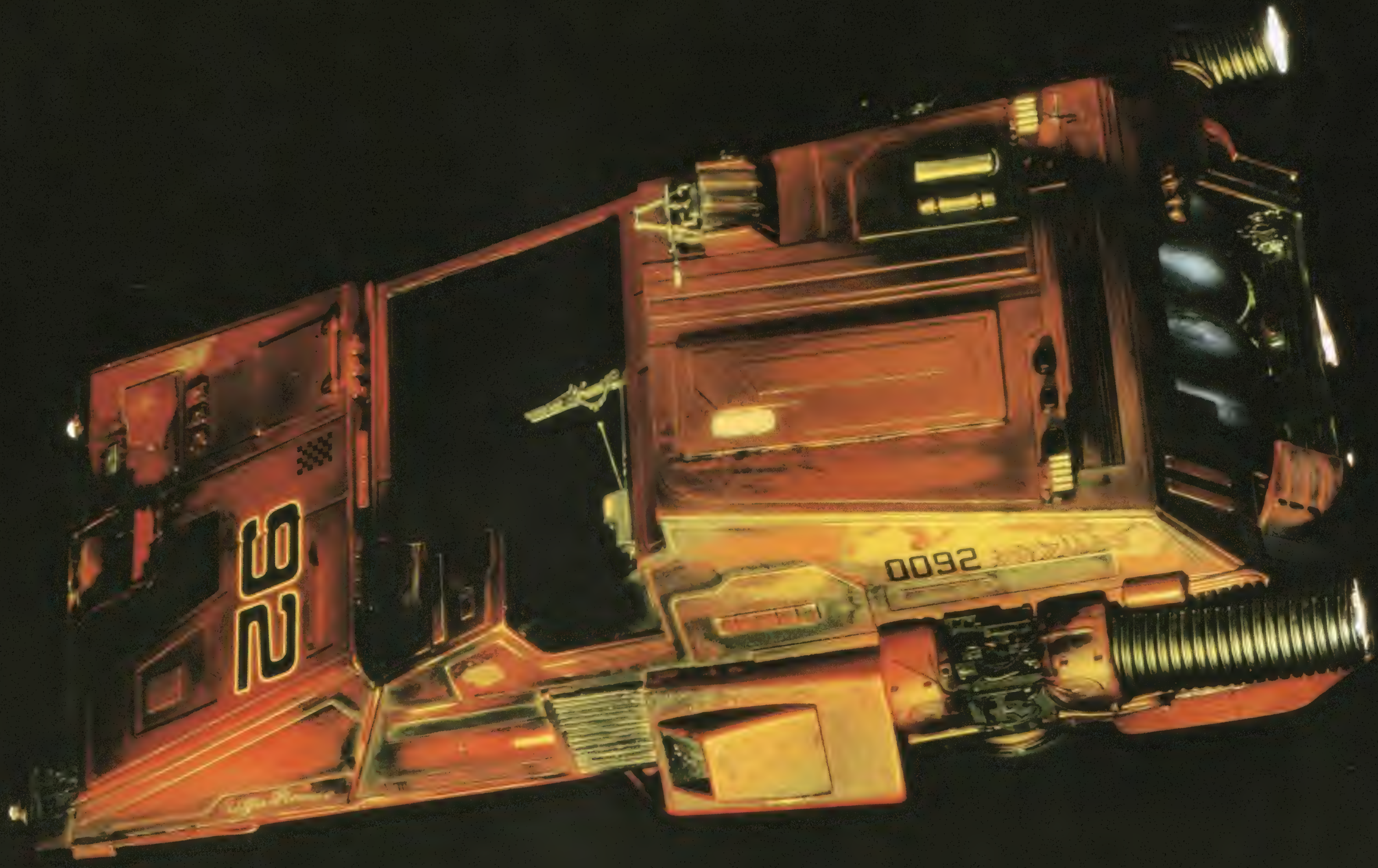
ESPER

A sophisticated computer-based special investigative machine: Esper

This advanced computer device projects vivid 3D images, making it an extremely useful piece of cutting-edge equipment that allows for detailed investigation of distant locations. Small Espers are installed in the rooms of police spinners and blade runners, and they are connected directly to the large Esper at the Metropolitan Police Department.

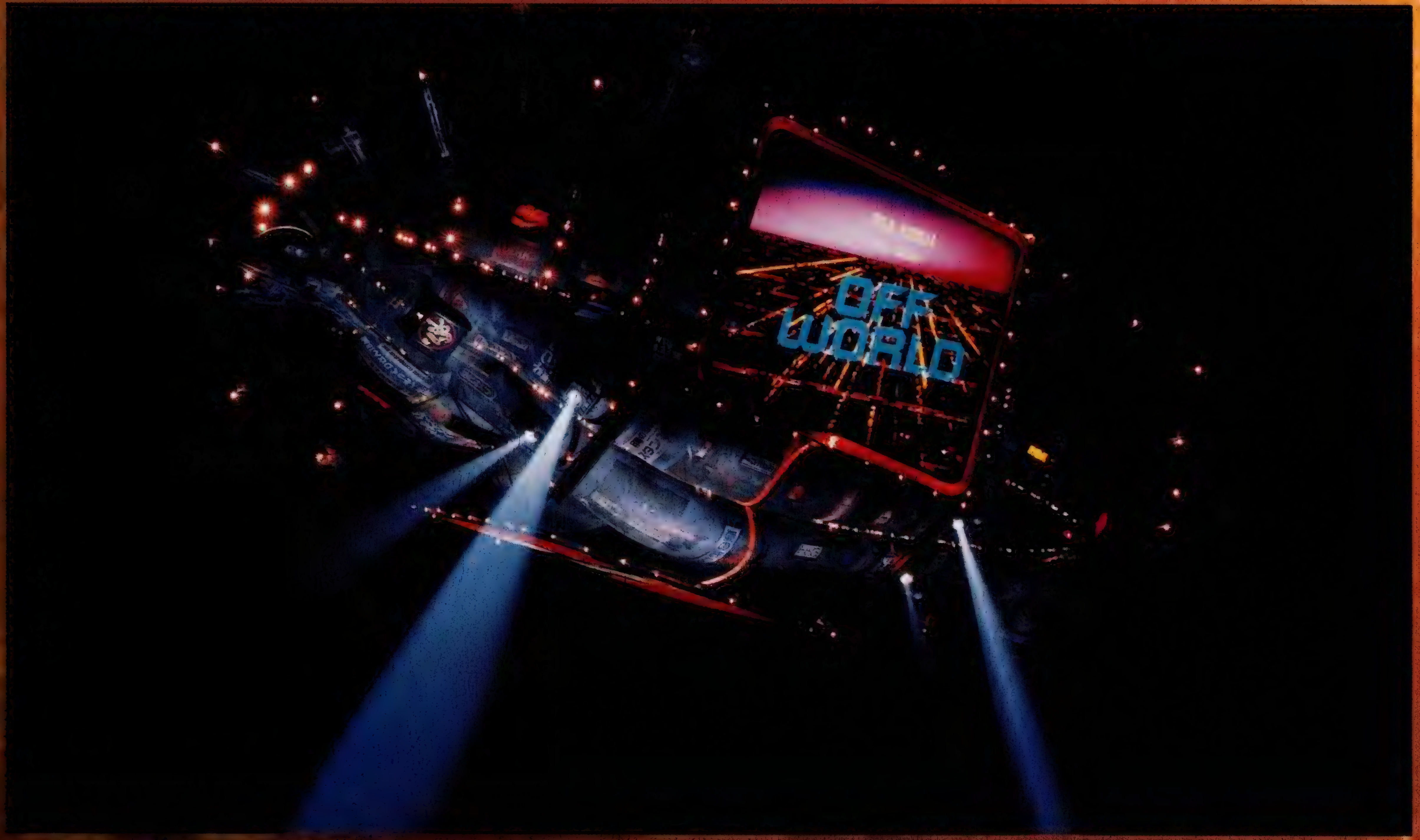
ESP has a wide range of functions, but it is particularly useful for analyzing and enlarging photographs, and it also has the excellent ability to thoroughly search a room while a suspect is absent.

POLICE SPINNER



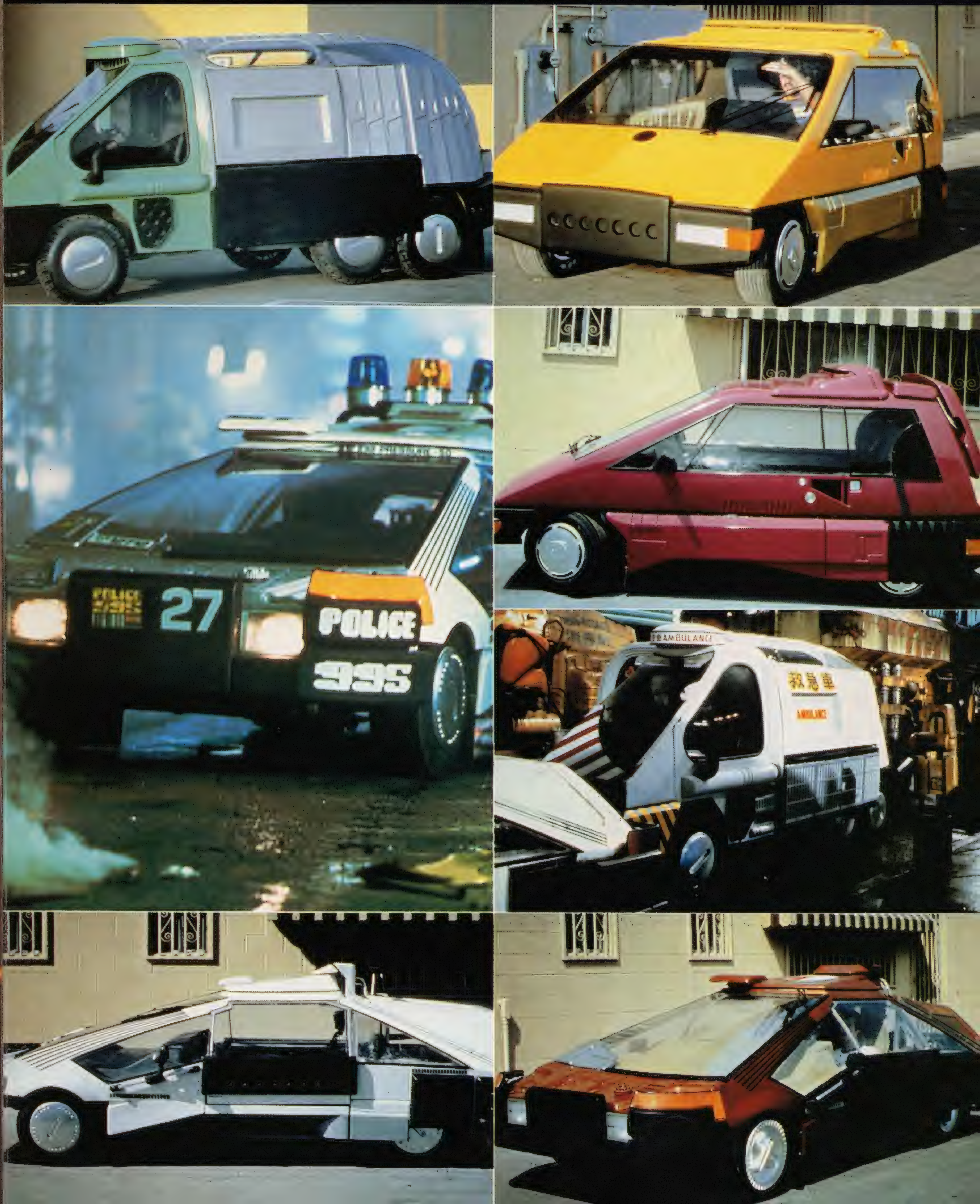
ALFA ROMEO SPINNER

LOBSTER SPINNER



BLIMP

SUPER VEHICLES



HARRISON FORD as RICK DECKARD

ハリソン・フォード
〈リック・デッカード〉

Having consistently played the heroes of blockbuster films that define each year—-Han Solo in "Star Wars," Indiana Jones in "Raiders of the Lost Ark," and this year Rick Deckard in "Blade Runner"—he has now earned the title of a major star. He was born on July 13, 1942, in Chicago, Illinois. He developed an interest in acting while attending Ripon College in Wisconsin, and after graduating in 1963, he appeared on stage in a summer touring variety show in the same city. He moved to California, graduated from drama school, and while performing at the Laguna Playhouse, signed a seven-year contract with Columbia Records. He had small roles in films like "The Cash Operation" in 1966, and later appeared on TV, but he didn't land any major roles, and for a time he gave up acting and worked as a carpenter. He finally found success with projects like the TV movie "The Trial of Lieutenant Calley" (unreleased) and was cast in "Star Wars." He came to Japan in 1978 to promote the film. He is divorced and a father of two sons.

★Major film appearances: (74) “American Graffiti,” “The Conversation...Eavesdropping...” (77) “Star Wars,” “A Journey to Happiness” (78) “Storms of Navarone” (79) “Hanover Street,” “Apocalypse of Hell” (80) “Star Wars: The Empire Strikes Back” (81) “Raiders of the Lost Ark “

RUTGER

ルトガー・ハウアー

〈ロイ・バッティ〉

He is a highly individualistic actor, and the unique character he portrayed in his first American film, "Nighthawks," immediately captivated film industry professionals. He was subsequently cast in a major role as the villain in a blockbuster, making him a promising actor.

Born in the Netherlands in 1944, he comes from a family of actors, both of whom later opened a drama school. Influenced by his parents, he was immersed in the world of theater from a young age. At 16, he tried to escape that environment by taking a job at sea. However, his experience of just over a year disillusioned him, and he returned to the world of theater.

Initially, he focused on stage plays, but his appearance in the Dutch production of the musical "Hair" gave him a chance to appear in films, and he made his film debut in 1975 with "Turkish Delight." This film garnered attention, including a nomination for the Academy Award for Best Foreign Language Film in 1975.

SEAN

ショーン・ヤング

〈レイチエル〉

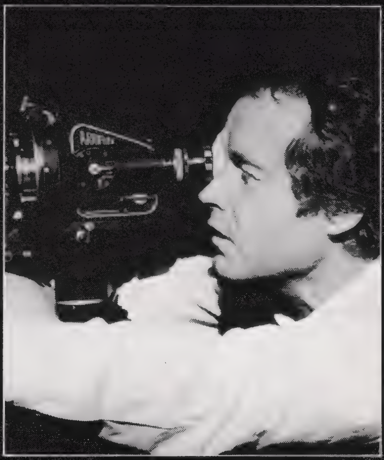
Having been cast as the heroine in the 1982 Hollywood blockbuster "Blade Runner," she has attracted the attention of film industry professionals worldwide, and is a Cinderella girl who has already appeared in films such as "Paradise Army."

Born in Louisville, Kentucky. After graduating from Interlaken Arts Academy in Michigan, she moved to New York and worked at a hospital while dreaming of becoming an actress. She made her film debut in "Jane Austen in Manhattan," co-starring Robert Powell and Anne Baxter. In the future, she hopes to become a musical star, utilizing her dancing skills.

HAUER as ROY BATTY

YOUNG as RACHAEL

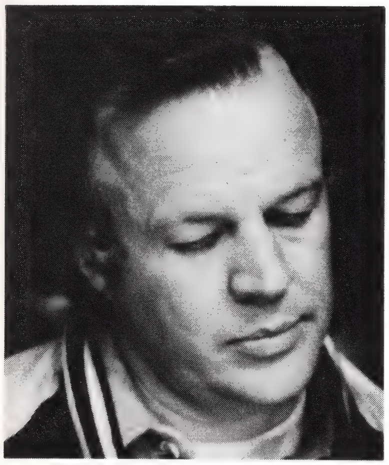
DIRECTED by RIDLEY SCOTT



Master of Visual Visuals
Director Ridley Scott

A super-visualist who rose to prominence with the worldwide hit "Alien." The fact that he was entrusted with a mega-production that would determine the fate of the Ladd Company, for only his third directorial work, is said to be because Alan Ladd Jr. had already recognized Scott's extraordinary talent during the making of "Alien." Scott himself disliked being labeled a sci-fi director and had been searching for a project in various fields for his third film, but ultimately, it was "Blade Runner" that ignited his creative drive.

Born in 1939 in South Shields, Tyne and Ware, England, he studied at West Hartlepool College of Art and the Royal College of Art in London. At the Royal College of Art, he majored in film and produced 16mm short films. After graduation, he joined BBC-TV as a set designer and eventually became a TV director. Three years later, he left BBC-TV and started his own commercial production business, which proved successful. He also worked in the United States. Over the next 10 years, he created nearly 3,000 commercials, winning numerous awards and becoming famous. In 1976, he made his directorial debut with "The Duellists" (released in 1982). The following year, it was screened at the Cannes Film Festival and won the Special Jury Prize. "The Duellists" is a costume drama set against the backdrop of the Napoleonic era, based on a short story by Joseph Conrad.



SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR

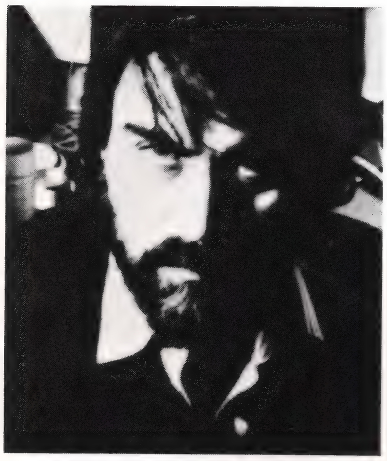
DOUGLAS TRUMBULL

Douglas Trumbull, a leading figure in special effects

A master director who has been nominated for an Academy Award three times for "2001: A Space Odyssey," "Star Trek," and "Close Encounters of the Third Kind." No one can surpass him in his outstanding sense of space and visualization.

This work is entirely set on Earth, but the backdrop is the "2020s," a time when Earth itself is in a cosmic situation due to rapid scientific advancements, which is right up his alley. He brings the universe (future Earth) to life on Earth.

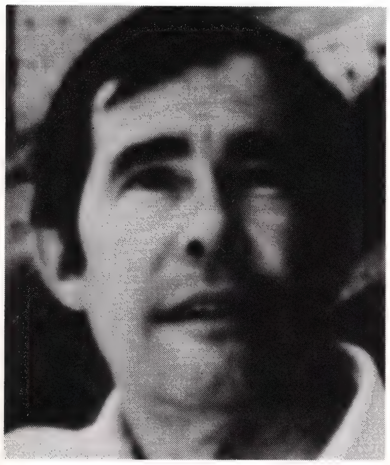
He also directed "Silent Running".



MUSIC COMPOSED, ARRANGED, PERFORMED and PRODUCED by **VANGELIS**

Vangelis, the keyboard genius

His real name is Vangelis O. Papasanasiou, and he was born in Greece on March 29, 1943. At the age of 15, he formed a student band, but it wasn't successful, so he studied painting at art school. However, he couldn't forget music and studied classical music. In 1968, he went to England with Demis Roussos, but due to a general strike, he ended up in Paris. There, he was recognized while performing in clubs with his trio, and together they released "Rain and Tears" under the group name Aphrodite's Child, which became a huge hit in Europe. After releasing three more albums, they disbanded due to differences in musical vision, and he began a solo career. He said, "I wanted to create music that would be supported in the long run. I don't mind if it's for a small audience. I don't want to do it on a commercial basis." Since starting his solo career, he has been actively producing albums for RCA, Egg, and Polydor, but has gained mainstream popularity since moving to Polydor. A distinctive feature of his work is his strong interest in visuals, perhaps due to his background in painting, and the large number of film soundtracks he has composed. His album "Heaven and Hell," which he made independently of film, was used as background music for the documentary series "Cosmos" and gained recognition. He also won this year's Academy Award for Best Original Score for "Chariots of Fire." He is currently one of the most talked-about musicians as a keyboard master.



VISUAL FUTURIST

SYD MEAD

Syd Mead, the master of futuristic art

Syd Mead is a leading figure in American mechanical art, and he was hired at Scott's strong request to visualize the mechs of the 21st-century futuristic city depicted in Philip K. Dick's original work.

Syd Mead was born on July 18, 1933. From a young age, he loved to draw and was skilled at designing and modeling vehicles such as airplanes and rockets. After graduating from high school, he continued to study art while working part-time and doing animation work for a while, and then studied at the Art Center School for nearly three years, graduating with honors.

He truly began his career as a professional artist and designer after joining Ford's design staff, but his mechanical designs have always been forward-looking, and he has a particularly strong image of 21st-century machinery. It's perfectly understandable why Scott hired him.

Syd Mead was initially commissioned to design six cars, but he not only focused on the mechanics but also included illustrations of the futuristic city that would serve as the backdrop. This completely captivated Scott, and he ended up incorporating Syd Mead's ideas into the detailed designs of buildings, streets, and other elements.

PRODUCTION EPISODES

★ Filming Stories

I want to be praised as a "masterpiece" in the world 40 years from now.

The future depicted in this film isn't entirely accurate. "Some of the ideas Syd Mead came up with were too futuristic, so we only modified them," says Scott. While the film tries to portray the future as realistically as possible, it's not a movie that lectures on how the future will change.

Even if it's not solely out of genuine concern, Scott goes to great lengths to achieve realism in every detail. Though the audience probably won't see it, the magazines displayed at street corner newsstands have titles and slogans appropriate for 2020 printed on their covers. For example, the magazine "Killing" features articles such as "a guard dog that doesn't need feeding" and "multiple murders photographed by readers," accompanied by the tagline "Plenty of news perfect for killing," while the men's magazine "Horn" features a graphic with the tagline "Hot desires in space."

Although you can't see it on the screen, the parking meter has messages like "$12 per 15 minutes" and "Danger! Tampering with this meter will kill you with its internal electrical device."

"There are already signs that some of these things will come true in the near future. When you walk around New York, you get the impression that the city can no longer bear the weight of its burden, right?" Scott then added, "We tried to be very careful about what the audience would see in this film and whether or not they would believe it. But I think everything that is shown in this film captures the future more accurately than we might think."

Another 《Blade Runner》

The title "Blade Runner" caused a stir among the producers when it was discovered after it had been decided that there was another novel with the same title. That novel, written several years earlier by Alan E. Nurse, was also a science fiction story about a poor future society where medicine supplies are scarce and drugs are smuggled in by "Blade Runners." The producers were so determined to use this title for the film that they even went so far as to beg Nurse for his permission.

Is Ridley Scott only satisfied with science fiction?

Scott, who transitioned from directing TV commercials to directing feature films, has long been known for his "layering" technique. This involves constructing a film through the ever-changing accumulation of detailed depictions of even the smallest details of the set.

"People might say I'm paranoid, but that's not true. I'm a perfectly normal person," Scott said.

"Blade Runner" was his first film made in Los Angeles, but he seems to have been greatly troubled by certain Hollywood rules and regulations. One of them was that the director was not allowed to operate the camera, even though camera operation is absolutely essential to his filmmaking.

"More than being a director, I'm a camera operator. So being told I can't operate the camera is like Arnold Palmer having his familiar golf clubs taken away from him, which I think is a bit unreasonable. It's different in Britain. They're all trained to operate them. This is incredibly inefficient," Scott said, sounding somewhat annoyed.

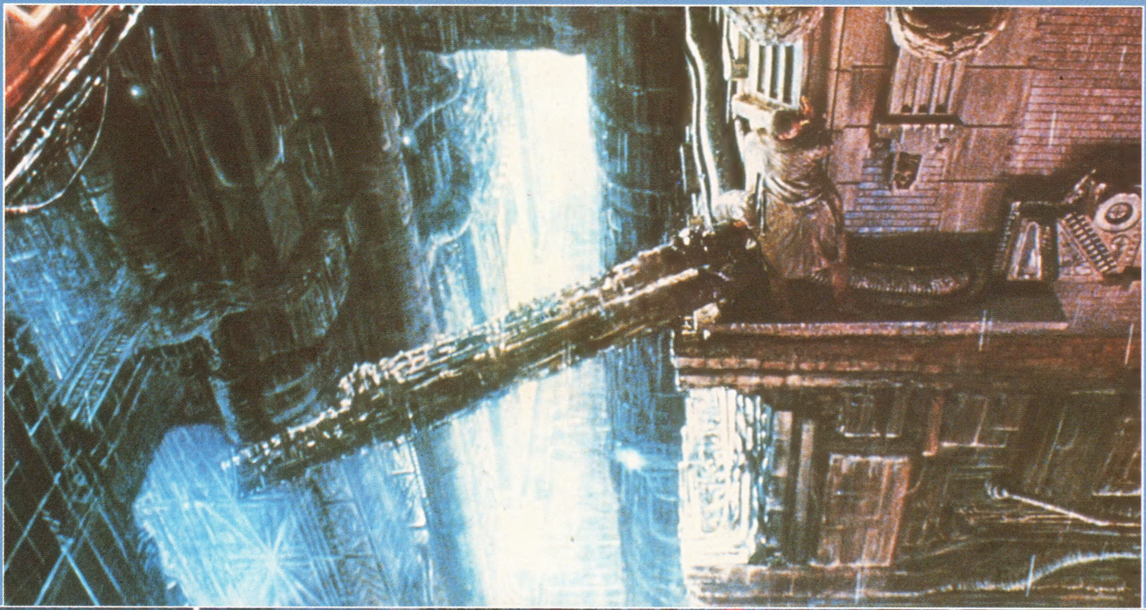
However, once he started talking about the upcoming film, his impatience seemed to disappear. "The script is exactly what I was looking for. It gives us a general idea of what the future will be like, but it doesn't go into too much detail. And that's a good thing," said Scott, a big fan of science fiction.

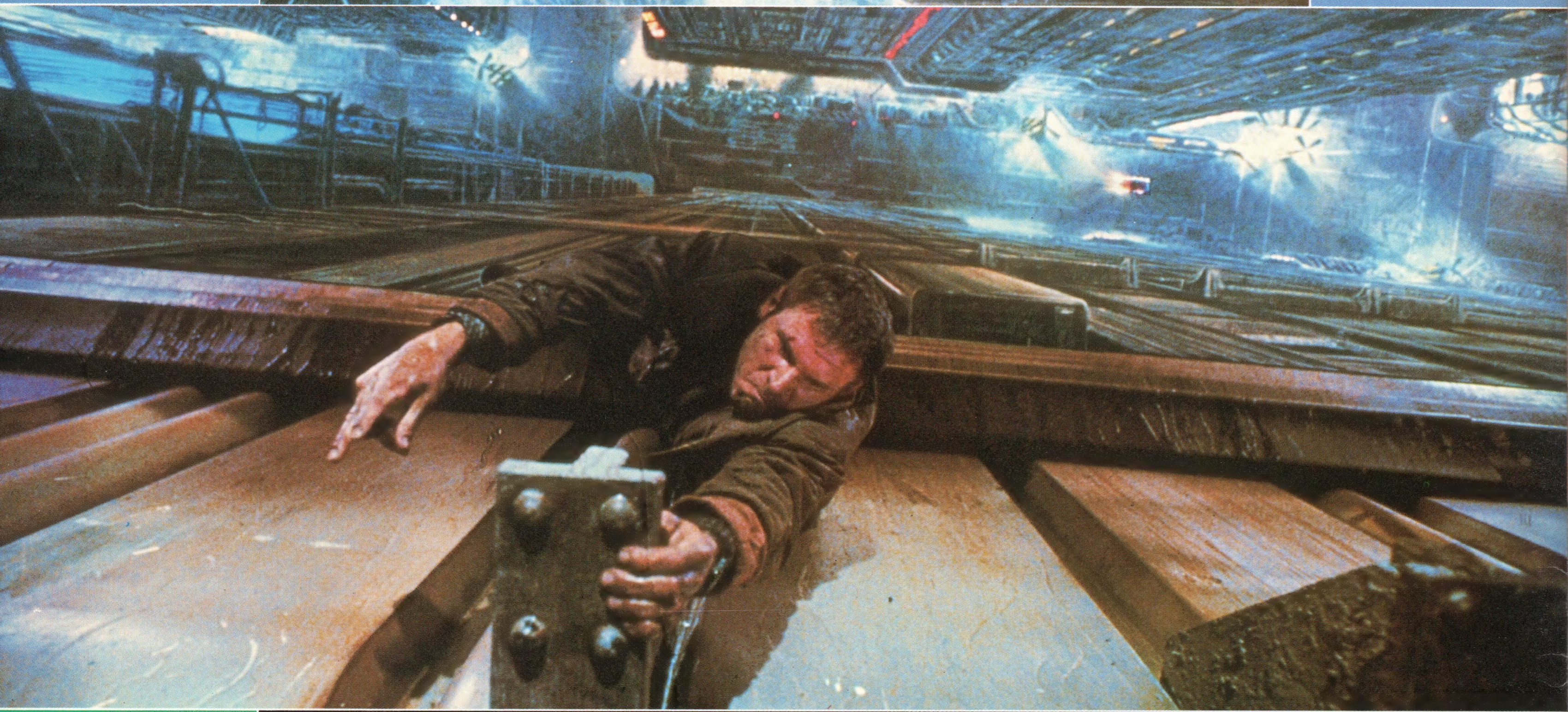
"When I finished working on 'Alien,' everyone told me that to avoid being labeled a sci-fi director, I should choose something other than sci-fi for my next project. But most non-sci-fi things are incredibly boring to me. They're all about the same people, the same stories, the same things, the same things. So I'd rather have fun tackling something unusual."

Superstar Harrison Ford is a physical actor

Ford, with his hair cut as short as a brush, was almost unrecognizable. Just like in "Raiders of the Lost Ark," he apparently performed most of the dangerous stunt scenes himself, but he dislikes the term "stunt," saying, "Stunts are actions like jumping off tall buildings or getting hit by cars, where it's crazy to think you won't get hurt. I don't do that kind of thing. So what I do isn't stunts, it's 'physical acting'."

Ford has described his new role as "physically demanding," but he didn't do any special preparation like the other cast members. "I don't believe in practice. I think it's more important to get plenty of rest and not get too stressed."





THE CAST

Deckard	HARRISON FORD
Batty	RUTGER HAUER
Rachael	SEAN YOUNG
Gaff	EDWARD JAMES OLMOS
Bryant	M. EMMET WALSH
Pris	DARYL HANNAH
Sebastian	WILLIAM SANDERSON
Leon	BRION JAMES
Tyrell	JOE TURKEL
Zhora	JOANNA CASSIDY
Chew	JAMES HONG
Holden	MORGAN PAULL
Bear	KEVIN THOMPSON
Kaiser	JOHN EDWARD ALLEN
Taffey Lewis	HY PYKE
Cambodian Lady	KIMIRO HIROSHIGE
Sushi Master	ROBERT OKAZAKI
Saleslady	CAROLYN DeMIRJIAN
Bartender ＃1	CHARLES KNAPP
Bartender ＃2	LEO GORCEY JR.
Bartender ＃3	THOMAS HUTCHINSON
Show Girl	KELLY HINE
Barfly ＃1	SHARON HESKY
Barfly ＃2	ROSE MASCARI

THE CREDITS

Directed by	RIDLEY SCOTT
Produced by	MICHAEL DEELEY
Screenplay by	HAMPTON FANCHER DAVID PEOPLES
Director of Photography	JORDAN CRONENWETH
Production Designed by	LAWRENCE G. PAULL
Associate Producer	IVOR POWELL
Music Composed, Arranged, Performed and Produced by	VANGELIS
Supervising Editor	TERRY RAWLINGS
Executive Producers	BRIAN KELLY HAMPTON FANCHER
Special Photographic Effects Supervisors	DOUGLAS TRUMBULL RICHARD YURICICH DAVID DRYER
Based on the Novel "DO ANDROIDS DREAM OF ELECTRIC SHEEP" by	PHILIP K. DICK
Executive in Charge of Production	C.O.ERICKSON
Production Executive	KATHERINE HABER
Unit Production Manager	JOHN W. ROGERS
1st Assistant Directors	NEWTON ARNOLD PETER CORNBERG
2nd Assistant Directors	DON HAUER MORRIS CHAPNICK RICHARD SCHROER
Costumes Designed by	CHARLES KNODE MICHAEL KAPLAN
Art Director	DAVID SNYDER
Visual Futurist	SYD MEAD
Additional Photography	STEVEN POSTER BRIAN TUFANO B.S.C.

Produced and Provided by Stick International Co., Ltd. Kyobashi, Chuo-ku, Tokyo 3-9-9 Wa Building 5F
Publisher/Shochiku Co., Ltd. Business Division Tsukiji, Chuo-ku, Tokyo 1-13-5
List price 450 円

BLADE RUNNER

PANAVISION® TECHNICOLOR® DOLBY STEREO™ IN SELECTED THEATRES
A LADD COMPANY RELEASE IN ASSOCIATION WITH SIR RUN RUN SHAW
THRU WARNER BROS A WARNER COMMUNICATIONS COMPANY
© 1982 The Ladd Company. All Rights Reserved